

LOCAL THEATRICAL REVIEW

BY THE PLAYGOER

WITH the Colonial dark, the burden of entertainment for the week was thrown on the Salt Lake theatre, the Orpheum and the two stock houses. Fortunately, Rose Stahl was booked for six days in "The Chorus Lady," which played to good business at nearly every performance. This was the third and last engagement of Miss Stahl in this play in the city, as she closes in "The Chorus Lady" in December. It will then go out at popular prices with an entirely new cast. It will be interesting to follow the fortunes of the play under any other leadership than that of Miss Stahl. She has been so long identified with the name role that no other combination seems possible. She made the role and it made her, for it was as Patricia O'Brien that the hitherto almost unknown actress had an unprecedented success at the opening of "The Chorus Lady" at the Savoy theatre in New York September 1, 1906.

The four-act comedy was written around the character of Patricia by James Forbes in the summer of 1906. He enlarged the story from a one-act vaudeville sketch, in which the character of Patricia was played by Miss Stahl and other vaudeville circuits in America and England for three years.

The play has had seven different engagements in New York. Following a short season at the Savoy, it was transferred to the Garrick theatre, and again to the Hackett. In order to keep the production in New York, Hackett's theatre was bought by Harry B. Harris, the producing manager, for \$400,000.

Hundred Nights in London.

"The Chorus Lady" was presented for 100 nights at the Vaudeville Comedy theatre, London, during the season just past, scoring the greatest success ever achieved by an American play in the English metropolis. The play was first liked for its dramatic qualities, but when the American slang "caught on" with the English, it created a furor.

This little classic of slang will be succeeded by "Maggie Pepper" in Miss Stahl's repertoire. It is a new play by Charles Klein, author of "The Third Degree," and it will have its first presentation in New York the last week in January, probably at the Hudson theatre. The playwright considers "Maggie Pepper" the greatest manuscript he has ever turned out, and it is filled with comedy as well as heart interest.

Miss Stahl will have the role of a saleswoman who rises from the position of cash girl to that of foreign

buyer for a cloak house. It has less slang than "The Chorus Lady," but is filled with the vernacular of the business.

"The Chorus Lady" goes from Salt Lake to Denver, and from there east. It opened in Chicago early in the season, then jumped to San Francisco, where the first performance of a two weeks' engagement was given on the hour day. In spite of reports that the show business is not good in San Francisco this year, it had a phenomenal run in that city, but as Pat O'Brien says, "Every year is a bad year for a bad play," and probably the reverse is also true.

Renews Old Acquaintance.

An interesting incident of Miss Stahl's visit to Salt Lake last week was the renewal of her acquaintance with Miss Frances Nielson, leading woman of the Garrick stock company. Nine years ago Miss Stahl headed a stock company in Philadelphia, in which Miss Nielson was then having her first stage experience. Together the two popular actresses celebrated Miss Nielson's birthday with an after-theatre supper Wednesday evening.

The following story, written by Will M. Cressy, the playwright, whose vaudeville sketches are well known in Salt Lake, and published during the past week in the New York Telegraph, is of local interest, particularly to those acquainted with the personnel of the Orpheum theatre staff.

"Steve," the stage manager of the Salt Lake City Orpheum, was, years ago, the property man of a "one-two-three" repertoire show playing down through the south. One day he got into a town, where, to his surprise, the local man had got all the props secured for the show. That is, all but one—a water cooler. So Steve told him to go ahead and get that in, and then he (Steve) could go over to the hotel and catch a few hours' sleep.

"Oh, I'll have it here all right, in time for the show," said the man.

"Yes, I know," said Steve, "but you go and get it now, and then I'll know it's here."

"The chap departed grumbling about it's being foolish to get it so early. In a few minutes he came back carrying a cake of ice."

Takes Lead in Interest.

The "Top o' the World" dancers, Al Johnson, and J. C. Nugent, in "The Squarer," of which he is the author, took the lead in interest at the Orpheum last week. Mr. Nugent was capital in his impersonation of a drunken rounder, in which he stimulated without vulgarity or besialness, the results of a "three days' jag." As he is a strict teetotaler, drinking nothing but water or coffee, the characterization is purely the result of artistic effort.

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Mr. Nugent has already written two successful plays. One is "An Indian Romance," played by Robert Downing, and the other, "A Passing Parent," which was written for Henry E. Dixie, and played by him with considerable success. The third play from Mr. Nugent's pen—and this is not counting the many sketches he has written for himself—is now in the hands of the DeMille. It is entitled "The Single Standard."

The following poem by Mr. Nugent was recently published in the San Francisco Call:

THE WIFE.

By J. C. Nugent.
Don't forget your wife, Mr. Actor,
When you happen to make your bit;
Don't forget your real benefactor,
In the days when you were not "it."
Though your name is in the letters
And your greeted with applause and cheers,
Don't forget the pal who helped you
Win it all.
The comrade of your struggling years.

Don't forget your wife, Mr. Feature,
That a prettier and younger creature
Would land you on Broadway.
She was there when the game was harder.

She was there when the way looked blue,
You can not be so strong if you can't
Take her along.
The girl who gave her youth to you.

Don't forget your wife, Mr. Wonder,
When your money gets over three;
Don't tear the team name asunder,
And say "me" instead of "we."
When you split your good luck goes
With her.
And there is not in this broad land,
Nor all the earth, success and gold
That's worth
The soft touch of the "old girl's" hand.

Sees Old-time Friends.
Harry All, stage manager and acting in the part of the Peppermint Kid in the "Top o' the World" dancers, renewed his acquaintance with several old-time friends during his stay in Salt Lake. Mr. All has played in the city before with the "Buster Brown" company, in which he supported his father, George All. The company carries seventeen people and seven dogs, one of them being an understudy that goes on in case of illness or accident to the regular performers. The collies are insured for \$4,000, and the greatest care and expense is taken in shipping them about the country.

Adolph Glose, who gave a piano act in last week's Orpheum bill, goes from Salt Lake to San Francisco to join his daughter, Augusta Glose, whom he will assist in a similar feature for the remainder of the season. Let's hope he doesn't come back.

George Augur, the eight-foot giant, who headlines the program this week, will prove a great attraction to the children, and it is probable he will give a reception to them during his stay, as he did last year. He carries the same company that he did then, when he broke all records for children's attendance, and the Saturday matinee was the largest ever known at the Orpheum.

For the seventh week of the William Ingersoll stock company at the Garrick "The Barriest" was offered. It is a stirring melodrama in the modern manner, written from the novel of the same title by Rex Beach. Mr. Ingersoll had a strong part, that of Captain Burrell of the United States army, who is sent to restrain the lawlessness of the great northwestern country and to hunt down a number of fugitives from justice. Mr. Ingersoll's fine soldierly bearing gave picturesqueness to his portrayal of the part, which was played in a capable manner. Walter Seymour gave an exceedingly strong impersonation of an unpleasant role, and Henry Crosby and J. David Herblin were excellent in support. Miss Frances Nielson and Miss Jessie Pringle were the only women players in the cast, and the two parts were admirably presented.

Warren B. Emerson has taken the place of Joseph Byron Totten as stage manager, and he also appeared in a small part in the production of last week. Mr. Totten left on Friday, October 14, for New York, to look after some pressing business interests, which includes the production of a new play. He is a dramatist as well as manager, and has twenty-six pieces now on the road, one of them being "The Cowboy and the Squaw," which is said to be a good money getter. While in Salt Lake Mr. Totten sold one of his plays to Margaret Hillington, for whom it was written two years ago when she was starring in "The Thief."

The improvements at the Garrick theatre will be completed with the installation of the draperies for the railing which have now arrived. The



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Park City... 8:20 a.m.
Ogden and intermediate points... 8:30 a.m.
Ogden and San Francisco... 8:40 a.m.
Ogden, San Fran. and West... 8:50 a.m.
Ogden, San Fran., Portland... 9:00 a.m.
Midvale and Bingham... 9:10 a.m.
Denver, Chicago and East... 9:20 a.m.
Provo, Tintic and inter. points... 9:30 a.m.
Ogden and intermediate points... 9:40 a.m.
Denver, Chicago and East... 9:50 a.m.
Grand Junction and inter. points... 10:00 a.m.
Ogden, San Fran., Portland... 10:10 a.m.

Arrive—Daily.

Ogden, San Fran., Portland... 8:30 a.m.
Ogden and intermediate points... 8:40 a.m.
Provo, Tintic and inter. points... 8:50 a.m.
Bingham and Midvale... 9:00 a.m.
Denver, Chicago and East... 9:10 a.m.
Denver, Chicago and East... 9:20 a.m.
Grand Junction and inter. points... 9:30 a.m.
Ogden and San Francisco... 9:40 a.m.
Park City... 9:50 a.m.
Bingham and Midvale... 10:00 a.m.
Provo, Mantel, Marysville... 10:10 a.m.
Hibber... 10:20 a.m.
Ogden, San Fran., Portland... 10:30 a.m.
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